

# Research on Multi-dimensional Role of Basic Music Education Teachers in Northwest China\*

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**Abstract**—The new round of basic music education curriculum reform in Northwest China is further deepened on the basis of summing up the work of the previous decade. The gradual deepening of the basic music education reform process and the rapid development of regional social culture put forward higher requirements for the comprehensive work ability of basic music teachers. Through questionnaires and case interviews, it is found that the basic music education teacher work in Northwest China has the characteristics of multi-dimensional roles. The pre-service music teacher training shows that there are some aspects missing and insufficient compared with the multi-dimensional role work ability requirements of the basic music education teachers. The survey aims to grasp the current situation more comprehensively, with a view to further discussing and thinking about the connection between the pre-service music teacher training and the basic music education teacher work in the northwest region, and providing useful reference and basis for further research decision-making.

**Keywords**—northwest region; basic music education; multi-dimensional role

## I. INTRODUCTION

The northwestern part of China is deeply inland. Due to many reasons such as geographical transportation, regional environment and ethnic minority gathering, the development of society, economy, culture and education is relatively lagging and the situation is quite special. With the promulgation of the Ministry of Education's "Full-time Compulsory Education Music Curriculum Standards (Experimental Draft)", "National School Art Education Development Plan (2001-2010)" and 2002 "School Art Education Work Regulations", etc, the new round of curriculum reform for regional basic music education has begun, and it is gradually progressing according to plan; 2011 "Full-time compulsory education music curriculum standards (revised draft)", "National School Art Education Development Plan (2011-2020)" and 2015 "Opinions on Comprehensively Strengthening and Improving School Aesthetic Education" were promulgated. The new round of

basic music education curriculum reform in Northwest China was further deepened on the basis of summing up the work of the previous ten years. The gradual deepening of the basic music education reform process and the rapid development of regional social culture put forward higher requirements for the comprehensive work ability of basic music teachers.

In the course of nearly three years of continuous participation in the follow-up survey of graduates from the Northwest China of the Music and Dance College of Ningxia Normal University, the author found that the basic music education teacher work in the northwest region has the characteristics of multi-dimensional roles, while the pre-service music teacher training and the basic music education teachers' multi-dimensional role work ability shows some aspects of the lack and deficiency. Through the relevant literatures of CNKI at that time, the "pre-service music teacher training" as the key words or keywords were searched in the literature database, and two master's thesis and four research journal articles were found. The relevant research on the topic is still in its infancy. Based on the consideration of the above problems and the need of work and study, combined with the teaching practice of the music (teacher education) undergraduate course of our school (Music and Dance College of Ningxia Normal University), the author investigated and analyzed this issue from late September to early October in order to have a more in-depth thinking about the connection between the pre-service music teacher training and the basic music education teacher work in the northwest region.

## II. INVESTIGATION PROCESS

In order to further reflect the scientific, typical and representative nature of the survey, the design process of the investigation has been carefully arranged from the investigation objectives, investigation objects, investigation content and investigation methods to ensure the effectiveness and authenticity of the investigation.

### A. Investigation Objectives

Through investigation, the aim is to more comprehensively grasp the current situation, and analyze the pre-service teacher training of the basic music education teachers in the northwest region and the work ability of multi-dimensional roles in the work, which shows some

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aspects of lack and deficiency, in order to further discuss and think about the docking problem of pre-service music teacher training and basic music education teacher work in Northwest China to provide useful reference and basis for further research decision-making.

### *B. Investigation Object*

The work and internship units of the graduates of the author's work unit are mostly located in Ningxia Hui Autonomous Region and Gansu Province, and some graduate work units are in Shaanxi Province, Qinghai Province and Xinjiang Uygur Autonomous Region. Therefore, the author surveyed 100 music teachers from 100 primary and middle schools in 20 cities, counties and districts in Gansu, Shaanxi, Qinghai and Xinjiang taking Ningxia Hui Autonomous Region as the center to radiate. The schools include 10 in Yinchuan, 8 in Shizuishan, 5 in Wuzhong, 6 in Zhongwei, 12 in Guyuan in Ningxia, 3 in Lanzhou, 3 in Pingliang, 3 in Qingyang, and 3 in Jiuquan. 2 in Wuwei, 4 in Zhangye City in Gansu, 6 in Xi'an, 4 in Weinan, 5 in Baoji, 2 in Yan'an, 6 in Shangluo, 2 in Hanzhong in Shaanxi, 4 in Xining, 2 in Haidong, 2 in Hainan Prefecture in Qinghai, 3 in Urumqi, 2 in Karamay, 1 in Changji, and 2 in Altay in Xinjiang, covering the whole regions of Ningxia, most regions of Gansu and Shaanxi, and a small part of Qinghai. From the perspective of the areas covered by the provinces and regions, this survey has a relatively broad representation and can reflect the general situation of the survey to a higher extent.

### *C. Investigation Content*

Taking the 2011 "Full-time Compulsory Education Music Curriculum Standards (Revised Draft)", "National School Art Education Development Plan (2011-2020)", and the 2015 "Opinions on Comprehensively Strengthening and Improving School Aesthetic Education", etc. as references and combining with the actual needs of basic music education, the content of the survey is designed into the following six aspects to set questions to investigate music teachers: music classroom teaching (annually independent classroom teaching sessions), extracurricular activities guidance (annual independent extracurricular activities guidance sessions, the specific content of guidance extracurricular activities), the performance of the stage program (the number of official stage performances per year, the form content of the stage performance), the rehearsal of the literary and artistic programs (the annual number of rehearsals of cultural programs, the content of rehearsals of cultural programs), the Intangible Cultural Heritage work of music (whether participating in the local Intangible Cultural Heritage work of music, the specific content of the Intangible Cultural Heritage inheritance of music) and education and teaching research (including publication of papers, research projects, research reports, experience summaries, teaching cases, monographs, etc.). The first question: How many times have you worked independently or participated in the past six aspects of work in the past three years? The second question: Please self-evaluate the work ability of each aspect according to the five levels of "very strong, strong, general, poor, and very poor".

### *D. Investigation Methods*

The investigation mainly used two methods: telephone interview and questionnaire survey. The interview method guides teachers to review the different roles played in music-related tasks such as classroom and extracurricular activities through telephone interviews to further understand teachers' awareness of their work roles. In order to ensure the objective authenticity of the interview, the author recorded the interview in a relatively natural way with the consent of the interviewee. The questionnaire survey method uses the method of e-mail to distribute and recycle questionnaires, and 100 music teachers have evaluated and filled in according to their work ability. A total of 100 questionnaires were distributed and 100 copies were collected. The questionnaire recovery rate was 100%, all of which were valid questionnaires.

## III. THE RESULTS OF STATISTICS

Through the previous individual interviews and subsequent questionnaire surveys, the survey data collection was very smooth, and the survey process further ensured the reliability and effectiveness of the investigation results. The investigation data is now counted one by one according to the six aspects of the two questions.

### *A. Music Classroom Teaching*

The music classroom teaching condition received by the investigation on music teacher is: 68% of the teachers attending more than 400 sessions per year, 17% of more than 200, and 15% of 200 or less. All teachers independently conduct music classroom teaching activities; The teaching content is the feelings and appreciation, performance, creation, music and related culture required by the curriculum standards; The music teachers' evaluation of their music classroom teaching ability is: 35% are very strong, 46% are strong, 19% are general, and poor and very poor is 0%.

### *B. Extracurricular Activities Guidance*

The received tutoring activities of music teachers are: 18% of the teachers being the guidance more than 100 times a year, 57% of 50 or more, and 25% of 50 or less. All teachers are independent or involved in extracurricular activities. The content of the extracurricular activities guidance is: chorus (including vocal music) accounted for 43%, musical instruments (including wind, folk, electroacoustic, piano, clarinet, drum band) accounted for 28%, dance (including Yangko and other dance performances, etc.) accounted for 27%, drama (including melodrama, stage play, local drama, etc.) accounted for 2%; music teachers' evaluation of their ability to the extracurricular activities guidance was: 32% are very strong, 51% are strong, 17% evaluation are general, and the evaluation was poor and very poor is 0%.

### *C. Stage Show Performance*

The investigation results of the stage show performances received by the music teachers are: 44% of the teachers

perform more than 6 times a year, 37% of 4 times or more, 13% of 3 times or less, and 6% of the 0 times; And the performance content refers to: vocal music (including solo, chorus, chorus, table singing, etc.) accounted for 39%, musical instruments (including solo, ensemble, accompaniment, etc.) accounted for 32%, dance (including Allegro performance) accounted for 27%, drama (including melodrama, stage play, and local operas) accounted for 2%; music teachers' evaluation of their ability to guide extracurricular activities is: 31% are very strong, 33% are strong, 36% are general; the performance evaluation of music teachers on stage as poor and very poor is 0%.

#### *D. Cultural Programs Rehearsal*

The rehearsal of cultural programs condition received by the investigation results of music teachers is: 51% of the teachers attending rehearsals for more than 30 times a year, 37% of 20 or more, and 12% of 20 or less. All teachers are independent or participate in the rehearsal of the cultural programs; The content of the rehearsals is: vocal music (including solo, chorus, chorus, table singing, etc.) accounted for 45%, musical instruments (including solo, ensemble, accompaniment, etc.) accounted for 26%, dance (including Allegro performance) accounted for 27%, drama (including melodrama), stage play, local drama, etc.) accounted for 2%; music teachers' evaluation of their ability to guide extracurricular activities is: 35% evaluation is very strong, 42% evaluation is strong, 33% evaluation is general, music teachers are themselves The stage show performance evaluation as poor and very poor is 0%.

#### *E. Intangible Cultural Heritage Inheritance of Music*

The intangible cultural heritage inheritance of music condition of the received investigation results of music teachers is: 53% of the teachers who carry out intangible cultural heritage inheritance of music work each year; the specific content of intangible cultural heritage inheritance of music is: folk songs "Hua'er" account for 53%, folk songs "Xintianyou" for 23%, Muqam accounted for 7%, other contents accounted for 15%, and 2% teachers have not done any; music teachers' evaluation of their intangible cultural heritage inheritance of music ability is: 18% are very strong, 27% are strong, 55 % are general, and 0% is poor or very poor.

#### *F. Education and Teaching Research*

The education and teaching research condition of investigation results received from music teachers is as follows: on average, there are 2 education and teaching research results accounted for 16% each year, 1 item accounted for 31%, and 1 item or less accounted for 53%. All teachers are independent or participate in education and teaching research; the results of education and teaching research are: published papers accounted for 42%, research projects accounted for 3%, research reports accounted for 19%, experience summary accounted for 27%, teaching cases accounted for 6%, textbooks monograph accounted for 3%; the evaluation of their educational and teaching research ability is as follows: 18% is very strong, 36% is strong, 37%

is general, 9% is poor, and music teachers who have very poor evaluation of their education and teaching research are 0%.

### **IV. ANALYSIS AND DISCUSSION**

According to the survey results, combined with the specific situation of telephone interviews, in order to comprehensively grasp the actual situation of the survey, the author analyzed and discussed the working ability of the multi-dimensional roles presented in the work of basic music education teachers in the northwest region.

#### *A. Music Classroom Teaching*

Music classroom teaching is the most important part of the work of basic music education teachers. It is the most basic ability of music teachers to teach, and it is also an important manifestation of the role of music teachers as "teachers". The result of the survey of "85% of teachers participate in the music classroom teaching each year for more than 200 sessions" is the powerful proof. For music teachers, the competent of music classroom teaching work is to use the music science, pedagogy and humanities and social science knowledge, flexibly take advantage of various teaching methods, and creatively complete the classroom teaching work. 35% of the music teachers from survey questionnaires received have a strong classroom teaching ability, but the survey also reflects the general situation of 19% of music teachers' teaching ability. Therefore, it is suggested that pre-service music teachers should strengthen the training of college students' classroom teaching practice ability and further practice learning from language expression, teaching according to their aptitude, teaching contingency, classroom organization, modern multimedia technology application and comprehensive humanities quality to continuously improve classroom teaching practice ability of students.

#### *B. Extracurricular Activities Guidance*

Extracurricular music activities are a variety of music practice activities that are purposeful and planned for students outside the music classroom teaching tasks. They are an extension and supplement of music classroom teaching and one of the best auxiliary forms of music classroom teaching. From the survey results of "75% of teachers participating in extracurricular activities guiding more than 50 times per year", extracurricular music activities are an important position for music teachers to exert their talents, an important ability for music teachers to teach, and an important manifestation of music teachers as "command" or "coach" in extracurricular activities. For music teachers, the task of supervising extracurricular music activities is to use good music professional skills to organize, rehearse and guide various music interest groups, develop students' interest and improve students' comprehensive music literacy. The survey results received show that 32% of music teachers have good tutoring ability for extracurricular music activities, but the survey also reflects the general situation of 17% of music teachers. Therefore, it is suggested that pre-service music teachers should strengthen the teaching of professional



practice ability of college students, from solo instrument playing, solo singing, solo dance training to chorus, band, dance team collaboration and rehearsal guidance and other aspects of further professional skills practice learning to continuously improve the practical work ability of students' extracurricular music activities.

### *C. Stage Show Performance*

According to interviews, stage show performances mainly refer to various performances, competitions or literary evenings held in the overall work of the school or higher authorities. They are not the main content of the school music teaching work, but the music teachers must participate and take it as an important job to receive a certain honor for the school. From the survey results of "81% of teachers participating in the stage show performance more than 4 times per year", the stage show performance is another important position for music teachers to play their professional talents. It is an important aspect of general colleagues, leaders or outsiders to evaluate music teachers' abilities and it is also an important manifestation of the role of music teachers as "actors" on the stage. For music teachers, it is necessary to use the music professional skills that they are good at to perform on stage. In fact, in the music teaching, the song singer or music syllabus of the music teachers in the classroom is the teacher's "stage" on the podium as another form of stage performance for the students as the audience. The received investigation results shows that 31% of music teachers have good stage performance, but the survey results also reflect the general situation of 36% of music teachers. Therefore, it is suggested that pre-service music teachers should further improve the teaching and training level of college students' professional skills, master the performance methods of various styles as much as possible, show a good actor for students and audiences, and present a unique self to the work unit and outsiders.

### *D. Rehearsal of Cultural Programs*

As with the stage performances of music teachers, there are even more opportunities for students to participate in various performances, competitions or cultural performances held in the overall work of the school or higher-level departments, and the choreographers of the students' programs are music teachers. Music teachers need to arrange and train on the performance according to the relevant requirements of the performance. This situation is also not the main content of the school music teaching work, but it is still a necessary work that music teachers must do. From the survey results of "67% of teachers participating in cultural programs rehearsing more than 20 times per year", the rehearsal of cultural programs is an important position for music teachers to exert their creative talents. It is also an important aspect to evaluate the working ability of music teachers as well as an important embodiment of the role of music teacher as the "director" of the stage program planning and rehearsal. For music teachers, the rehearsal of competent cultural programs must use their professional knowledge, professional skills and comprehensive qualities with creative abilities to carry out purposeful and planned creative work,

complete the editing, rehearsal and performance of cultural programs, and get recognition of schools, peers and society. The received questionnaires results show that 35% of music teachers have strong rehearsal skills, but the survey also reflected the general ability of 33% of music teachers. Therefore, it is suggested that pre-service music teachers should cultivate the classroom teaching practice and professional skills while paying more attention to improving the ability of college students on innovation and creation work to better adapt to the school's various music work.

### *E. Intangible Cultural Heritage Inheritance of Music*

The protection and inheritance of intangible cultural heritage is a major event of "promoting national culture and continuing the Chinese culture". Incorporating intangible cultural heritage protection education into the national education system is an important way for intangible cultural heritage protection and inheritance. Local education, culture and other departments have carried out different forms of "intangible cultural heritage into the campus" activities in light of their respective actual conditions, which is of great strategic significance for the inheritance and prosperity of intangible cultural heritage. At the same time, the development and utilization of local music curriculum resources to enrich the teaching content with regional culture and national cultural characteristics, is clearly identified as one of the basic requirements and regulations of the national music curriculum standards. Judging from the results of the survey, the inheritance of the intangible cultural heritage of music in the region should be an important task for school music teachers. This is also an important embodiment of a role as the "inheritor" of music teachers of intangible cultural heritage of music in school. From the survey results of "47% of teachers not participating in intangible cultural heritage inheritance work", it can be seen that the intangible cultural heritage inheritance ability of music teachers is not optimistic. For music teachers, in order to be good in the work of intangible cultural heritage inheritance of music, they must use their own knowledge and expertise to learn from the folk inheritors, and strive to master the intangible cultural heritage of music in the region, and participate in the teaching of students independently or synergically. Relevant knowledge and skills need to be continuously expanded in classroom teaching content, enriching campus cultural life, enhancing the awareness of teachers and students to learn excellent traditional culture, and making the school become the main position and new force of intangible cultural heritage. The survey results received show that 53% of the music teacher participated or engaged in intangible cultural heritage inheritance of music work, and only 18% of the music teachers rated their intangible cultural heritage inheritance of music work ability as strong, and the survey also reflected more than half of the music teachers of the survey have general working ability on intangible cultural heritage inheritance of music. Therefore, it is suggested that pre-service music teachers should increase the classroom and extracurricular teaching of the inheritance of intangible cultural heritage of music, and increase the knowledge and skills of intangible cultural heritage of regional music, so that

music teachers can become music Intangible cultural heritage "inheritor" in schools to the greatest extent.

#### *F. Education and Teaching Research*

The concept of modern education believes that educational activities themselves are a highly complex and creative practice. Teachers must study the educational and teaching practices they are engaged in, that is, teachers need to become "researchers". Education and teaching research is an important and necessary task for teachers themselves, and it is a reliable guarantee to improve teachers' quality and teaching quality. For music teachers, to be competent in education and teaching research, they must use the knowledge and skills they have learned, and focus on their own education and teaching practice, combined with the actual situation of the school, to solve the problems found in education and teaching with educational research methods. Judging from the survey results of "16% of the average annual research results of education and teaching", the educational and teaching research ability of music teachers is worrying. The received music teacher's questionnaire show that there are 100% of the music teachers participated or engaged in education and teaching research, and only 18% of the music teachers have a very strong evaluation of their work ability. The survey also reflects the general situation of the education and teaching research ability accounted for nearly one-third of music teachers. Therefore, it is suggested that the pre-service music teacher training should enable students to establish the awareness of "teachers become researchers" and enhance their understanding of education and teaching research, like putting educational and practical courses such as graduation thesis writing on the same level as classroom practice courses, and training students into innovative educators who can do both good teaching and research.

#### **V. CONCLUSION**

The multi-dimensional role survey of basic music education teachers in northwest China reflects the quality of pre-service training of basic music teachers in a large extent. The self-evaluation of music teachers reflects the needs of basic education teachers for the training of pre-service music teachers, while feeding back and reviewing the satisfaction of social needs on the training of music education talents in colleges and universities. The results of this survey suggest that the basic music education teachers in the northwest region also play the role of "teachers" in the classroom, "commands" in extracurricular music activities, "actors" in stage performances, "directors of rehearsal of cultural programs" in the actual teaching work, and multi-dimensional roles such as "inheritors" in music intangible cultural heritage inheritance work and "researchers" in educational teaching research. In some aspects of actual work, most or part of the music teacher's work shows problems such as lack of ability and lack of stamina. The evaluation in this survey mainly adopts the method of self-evaluation of music teachers. Therefore, the existence of subjective evaluation factors cannot be excluded. Due to the limited conditions, it is necessary to carry out the method of

combining teacher self-evaluation, colleague evaluation and manager evaluation for the evaluation of science.

In summary, the author believes that there is a relative lag and disconnection in the actual connection between the music science (teacher education) as the supply side of pre-service professional talent training of the basic music teachers and the basic music education in the colleges and universities. It is necessary to properly adjust the training programs and methods of music science professionals in colleges and universities to adapt to and meet the needs of the development of basic music education in the northwest region, complete the benign docking of music talents and basic music education in colleges and universities, continuously promote the reform of basic music education in the northwest region, and steadily deepen the development of disciplines in music majors in colleges and universities, which has important theoretical and practical significance for improving the quality of basic music education and college music majors. It is also necessary to further improve the cultural quality of the people in the northwest region and and this will be of important theoretical and practical significance of the prosperity and development of the Silk Road economic belt culture.

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